THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Kinematograph & Lantern Weekly

NOVEMBER 14, 1907.

The Virgin Field of London. The scarcity of picture shows in London has already been commented on in these columns. It has struck every visitor to this country who is aware of the vastly different state of affairs in America and the Continental countries. Among the latter is Mr. Carl Laemmle, the head of a big firm in the States, who paid us a visit a few months ago. Mr. Laemmle has now returned to America, and has been giving his views on living picture matters to a representative of the trade journal. "When I arrived in England, four months ago," he says, "I found London rather slow in adopting the moving picture idea, compared with our large American cities. As a matter of fact, there was not a five-cent theatre in the entire city. Now, however, things have changed somewhat and several important leases have been closed of late, and the advent of the five-cent theatre in London proper is just about beginning. They tell me over there that Londoners are not exactly quick in adopting new ideas, but if I were in a position to enter the field as an exhibitor I would go right to London and invest about £5,000. The man who makes the venture will have no cause to regret it, but, on the other hand, his harvest will be greater than that of any five-cent theatre owner in this country. This is a hint, and the fellow who has pluck and nerve enough to investigate for himself will have cause to congratulate himself later on. I venture to say that half a dozen Nickel theatres in the heart of the city of London will make more money than any two renting agencies in this country combined."

London Difficulties. This decided expression of opinion on the part of an experienced man should encourage those who hesitate to take premises in London for a picture show. At the same time it is our opinion that Mr. Laemmle is rather more enthusiastic than the circumstances demand. That good money can be made out of London picture shows we have not the slightest doubt, but it is our opinion that they would have a better chance of success in the more populous suburbs of the capital than in the centre, where various difficulties in the shape of exorbitant rents and harassing landlords have to be contended with before one makes an appeal to the public. Young Americans with capital must not, therefore, expect to come over and make a fortune with it on the spot. A living picture show in the centre of London will have to be prepared to make a place for itself, and perhaps stand a loss for a certain period, but eventually there is no doubt that it would do very well indeed. The main difficulty lies, of course, in securing suitable premises, and how serious that is, is only realised by those who have tried without success.

The City. Then as to Mr. Laemmle's assertion that "half a dozen theatres in the centre of the City of London would make more money than any two renting concerns." We are still more dubious about this. In the City the question of rent is even more acute than in the West. Then we have to consider whether the English business man is likely to be able to spare time to visit a picture show. There is only one music hall which can be said to be fairly in the City, and though its

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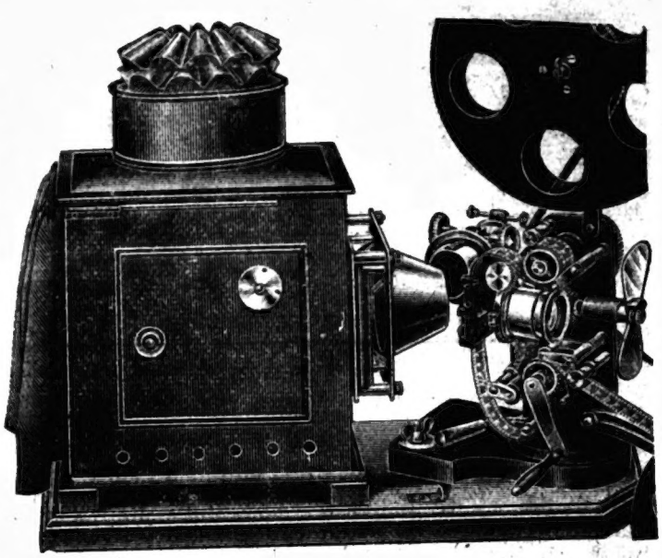

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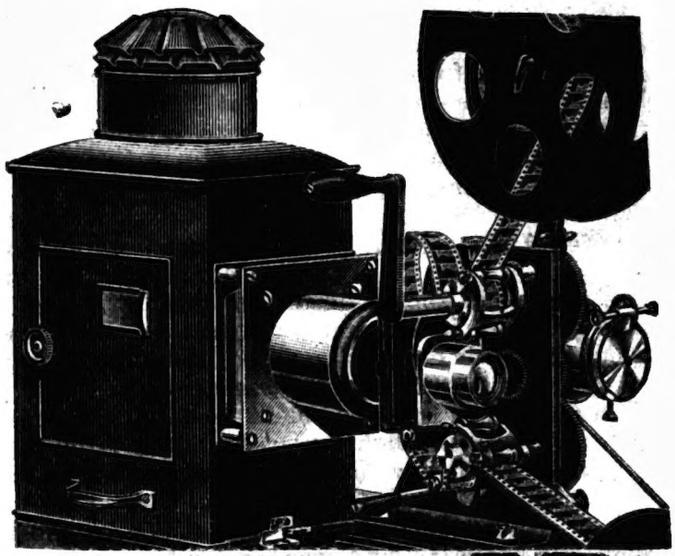

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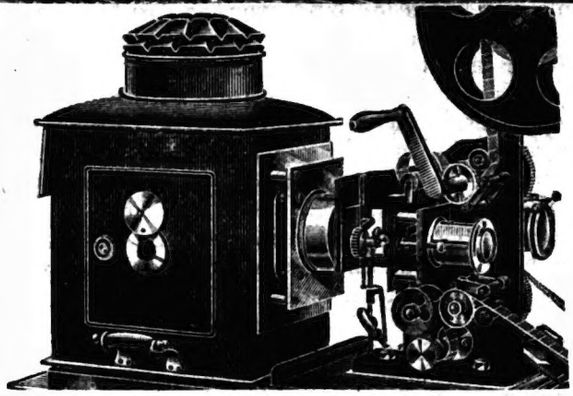

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matinees are well patronised on Thursdays, that fact does not guarantee the success of a picture show. Again, in the evening the City is not the resort of people on pleasure bent, and the shows would mainly have to depend on the custom attracted during the day time. A concern giving half hour shows at threepence or sixpence a time would appear most likely of success.

Six Months Successful Work. When we started the KINEMATOGRAPH AND LANTERN WEEKLY, some six months ago, the more pessimistic section of the trade predicted that our venture would come to an abrupt ending. Of course we simply ignored these views, knowing that we had started a publication not before it was wanted, and not until we had secured sufficient support from advertisers to justify us in our action. That our enterprise was well founded we leave our readers to judge for themselves, at the same time inviting them to consider what we have been able to provide them with during the first six months of our existence. We are pleased to be able to put on record the fact that our subscription list has grown week by week from the first, proving beyond dispute that our efforts have been appreciated. Readers will have noticed the various complimentary remarks which we have been able to publish from time to time; remarks which have come to us from our readers quite unsolicited. Whilst calling attention to these gratifying facts, we wish to say that we have no intention to rest on our oars. We have never been more conscious than we are at the present moment of the need for fresh energy and still greater persistency in trying to make the Journal, in every sense of the word, *successful*. Six months' experience, moving here and there amongst members of the trade and exhibiting profession, has duly qualified us for better work in the future; and we are more than ever determined that no stone shall be left unturned in arriving at greater efficiency. A number of schemes are on foot, and our program for the next six months will be a very full one.

To Timid Would-be Subscribers. A number of readers at the commencement sent us half yearly subscriptions instead of a subscription to last twelve months, presumably because they entertained fears that we should not last. We can assure them however, that we have come to stay, and that we are no mushroom growth. If proof of this is wanted, we point to our file of advertisement contracts, many of which extend fifty two weeks from the date of the present issue. We point also to our increasing circulation, and finally to the growing popularity of our weekly amongst showmen and operators. The question of the future is not one of durability as far as the publication of the journal is concerned, but one of extension. We desire to increase the number of our pages in order to meet the growing demands upon our space. Many valuable articles—trade notices—and matters of immediate importance to the business have to be held over every week for want of space. This is an enlargement which cannot be made without additional expenses. We do not propose to raise the price of the journal but would take this opportunity of urging all interested in the film and lantern industry to assist by a friendly introduction of our paper to associates with a suggestion that they too become regular subscribers. It is the usual thing for publishers to offer prizes for the largest list of subscribers secured by readers. We prefer however, to leave the matter in the hands of the hundred and one correspondents who have sent us letters approving of our enterprise, and to trust to the merits of our publication.

New Volume Starts with this Number. At this point we wish to draw attention to the fact that a new volume starts with the present issue—a very opportune moment for new readers to send in their subscriptions. To every advertiser in our journal we send a voucher copy, as is usual, but we would like to find all kinematograph and lantern firms following up the practice of the Walturdaw Co., who order sufficient copies to enable them to present a free copy to each member of their staff. The action is one worthy of emulation, as by doing this they not only keep their employees booked up with all the doings of the trade generally, but afford technical instruction to the more inexperienced workmen, whilst incidentally they are contributing to the support of a paper the need of which was sorely felt some time before its appearance.

Correspondence.

THE SUGGESTED EXHIBITORS' ASSOCIATION.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—Permit me to express my agreement with the opinion of Mr. F. Oscar Seyd in your last issue as to the desirability of an Exhibitors' Association. The exhibitor's business is, from its very nature, more precarious than that of the manufacturer, and the exhibitor is to a large degree at the mercy of those from whom he derives his supplies, and the Councils, etc. who have it in their power to suppress his show. It appears, therefore, highly desirable that he should have an Association in working order in order that united action may be taken if anything opposed to the interests of showmen is attempted by either of these bodies. Not that any such steps appear to be contemplated, but in view of recent events abroad it is as well to be prepared. In other countries the exhibitors delayed organising until they were forced into it in defence of their rights. It is to be hoped that Englishmen will not delay in a similar way.

Mr. Seyd says that the interests of exhibitors must sometimes be opposed to those of both the makers and the operators, but, while this is true, I think in an Exhibitors' Organisation formed on right lines the Kinematograph Manufacturers' Association would find the strongest ally it could possess. The K.M.A. is, for one thing, trying to put down piracy. The only way in which they could accomplish that unaided is by means of costly legal proceedings, but the exhibitors have it in their power to make the practice unremunerative even now simply by refusing to touch re-staged subjects. A representative Exhibitors' Association could apply the boycott so effectively that the pirate would be forced to throw up the game. In a similar way, the co-operation of the *whole* of the exhibitors would be of value in the matter of granting certificates to operators.

There is little doubt that a very short time will see a large number of picture theatres springing up in the large English towns, and doubtless the competition between them will have a tendency to cut prices. An Association would do a valuable work in enabling such men to come to an understanding.

I hope the scheme will be found practicable.—Yours, etc.,
London. J. G C

HELD OVER.

Through great pressure upon our space, we are again obliged to hold over till next week particulars of the standard film approved by the K.M.A.

WALTURDAW.

Latest Top Liners.

German Emperor's Arrival at Portsmouth.

245 feet. £6 2 6 (Less 33⅓ %)

Inspect our picture before making a choice. As shown at the Palace Theatre the same evening. Best photography, best record of the occasion.

German Emperor's Visit to Guildhall.

Weather permitting, we are taking the Kaiser's visit to the City at every stage—the presentation at Oxford Street, arrival at Guildhall and passing down Holborn. In conjunction with the above subject, this will form the most complete record of the Royal visit.

Length and Price on Application.

The New Arrival.

316 feet. £7 18 0 (Less 33⅓ %).

Father is told by nurse that an interesting event is impending, and goes for doctor in dressing gown in great hurry. Upsets passers by, and drags doctor from his house by force, and is chased home.

An Interrupted Outing.

347 feet. £8 13 6 (Less 33⅓ %)

Two young fellows and their sweethearts go to a picnic. The food prepared, young men go for bathe, and, while girls are also absent, two tramps make free with the dainties. Girls return, and summon men from water. Put to flight, tramps assume bathers' clothes, but are brought to book and ducked for their pains.

Roller Skate Craze.

275 feet. £6 17 6 (Less 33⅓ %)

Opens in a room where a number of youngsters are practising roller skating. Grandpa presently enters and joins in the sport, after sundry falls goes into the street, where his collisions will make any audience laugh.

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Topical Pars.

Coming Fairs.

	Pop.	Nov.
Paisley	80,000	16
South Shields		16
Pickering	4,000	16
Deepfield		16
Bakewell	4,000	16
Rugby	17.000	16
Malton	5,000	16

Under the auspices of the Educational Department of the Co-operative Society an entertaining evening was spent by a large audience at the Public Hall, Chatham. Some fifty lantern slides of Switzerland were shown, followed by bioscope pictures of various subjects.

Another compliment to the Illusion of Life.—On a recent afternoon the London Hippodrome had the pleasure of an unexpected visit from the King and Queen of Spain with Princess Henry of Battenburg *en suite*. The Royal party remained throughout the performance, which appeared to give them a good deal of amusement. The chronophone (Gaumont patent) was singled out for special remark by our Royal visitors, who expressed themselves highly pleased with this novel form of mechanical entertainment.

The Balham Empire has already, though its life has so far been a comparatively short one, done some good work for charity. It will be remembered that it gave a special matinee in aid of the late Lord Mayor's Cripple Fund. In connection with the latter the Cripple's Fund Entertainment Society has now been founded with the object of giving Sunday entertainments, the proceeds to go to the Fund. A start is to be made with the Balham Empire, which will give a picture program for this laudable object.

A more enthusiastic audience than that which we found at the Balham Empire's Saturday matinee it has rarely been our fortune to see. Drawn probably by the special prices, children were particularly numerous and expressed their approval of the program in no uncertain fashion. A new batch of films was being shown for the first time, and the program in its entirety was Where's the Drummer (Gaumont), Moving Day (Gaumont), Retribution (Vitagraph), Black and White (Vitagraph), Flags and Faces of all Nations (Vitagraph), The Actor Annoys the Boarders (Warwick), Spot, the Dog Thief (Warwick), The Burglar (Vitagraph), Why Jenkins Wears the Blue Ribbon (Warwick), Father Buys a Lawn Roller (Gaumont), Disintegrated Convict (Vitagraph), Oh that Limburger (Vitagraph).

The value of the Iron Box. The presence of mind of Mr. Chapman, manager of the Greenwich Theatre, averted what might have been a very distastrous panic at that place of entertainment on Guy Fawkes night. At about 10.30, while a bioscope display was in progress, flames suddenly burst out of the box surrounding the apparatus. In a moment the audience were on their feet. Realising how serious would be anything in the nature of a stampede for the exits, Mr. Chapman stepped upon the stage and, having with some difficulty gained a hearing, assured the audience that the fire was not serious, and that there was no need for alarm. He succeeded in allaying the excitement, and the people made their way quietly out without confusion. The fire was finally extinguished, only the bioscope apparatus being burnt. The musical conductor struck up, "Oh dear, what can the matter be?"—a remarkable instance of presence of mind.

Lantern Lectures of the Week.—At Worthing, A Trip Round the World, by the Rev. H. Cheatle.—At the Congregational Church, Chatteris, Joseph and His Brethren, by Mr. Collinson.—At the Mission Room, Aldenham, An Eclipse of the Sun, by the Rev. A. H. Coke (before the Temperance Society).—At Highbury Quadrant Church, Through Savage Europe, by Mr. Harry de Windt (illustrated by the bioscope).—At York Place Schools, Brighton, A Trip to Lancashire, by Mr. C. Kelly.—At Burton, before the Natural History Section of the Burton Archæological Society, The Sleep of Flowers, by Mr. Nowers, In the Congregational School Room, Stowmarket, The Morning Lands of History, by the Rev. T. J. Hosken.—At the Council Schools, Lakenheath, The Story of a Fruitful Family, by the Rev. A. C. Yorke.—At the Hailsham Victoria Hall, Rambles in the Swiss Alps, by Mr. C. A. Morrish.—At the Imperial Institute, London, before the Anglo-Russian Literary Society, History and Literature of Armenia, by Mr. Raffi.—At the St. John's Presbyterian School Room, West Hartlepool, Across Canada with a Camera, by Mr. A. Steel. —At the Roath Free Library, In the Western Mediterranean, by Dr. D. Rhys Griffiths.—At the Cross Street Baptist Church Institute, Islington, The Borderland of the Unknown, by Mr. E. J. Parker.—At the Howard Hall, Letchworth, The Bird and its Pedigree, by Mr. F. B. Kirkman, B.A.—At St. Gabriel's Church, Liverpool, How We Got Our Bible, by Mr. Thomas Brady.—At the Todmorden Conservative Club, Rhodesia, by Mr. J. Howard Reed.—At the Mission Room, Bromere Heath, Peary's Dash for the Pole, by the Rev. F. E. B. Wale.—At the Primitive Methodist Hall, Cullercoats, The Empire and its Defences, by Mr. George J. Sayers.—At the Iron Room, Petworth, The Egyptian Workman, Past and Present, by Professor Flinders Petrie.—At the Northampton Institute, The British Empire, by Major Arthur Shee, D.S.O.—At the Camden Road Y.M.C.A. Hall, A Year of Municipal Reform in St. Pancras, by Councillor H. W. Ingram.—At the Victoria Hall, A Jewish Teacher in the American Schools, by Mr. M. Kaiser, M.Sc.—At the Terminus Hall, Littlehampton, Twenty Years in Australia, by the Rev. J. A. Soper.—At the Hassocks Assembly Room, Poverty and Unemployment, by Mr. Stephen White.—At Wigstone Magna, Canada—Past, Present and Future, by Dr. C. J. Bond.—At Westham, Constantinople, by Lieut.-Col. Owen, C.M.G., C.E.

At a meeting of the Baths Committee of the Bath Council, the committee discussed the new style of illustrated lecture with animated pictures, the best means of exhibiting the same throughout the country, and the towns to be visited. It was unanimously agreed that to ensure a satisfactory exhibition of the kinematograph films at Mr. Walbrook's lecture it was desirable to purchase a projector and complete equipment, and it was resolved to invite the Hepworth Manufacturing Company, who had supplied the films, to send an apparatus to Bath for a trial demonstration. It was resolved to take advantage of the offer of the Hepworth Company to train Jones, the engineer's assistant, as operator. Referring to the popular concert at the Pump Room, when an exhibition of the kinematograph views of Bath was given, the Mayor said the receipts were so good that he thought they might give an exhibition occasionally, and so pay for the cost of the machine. The Mayor explained that the exhibition was merely given as an experiment, and in order to give Jones an opportunity of showing how he could handle the machine. It was very satisfactory, and they had to consider whether the exhibitions should not be continued. The Chairman said it might be possible, instead of continuing to give films of their own, to obtain some films of an educational character at a reasonable price.

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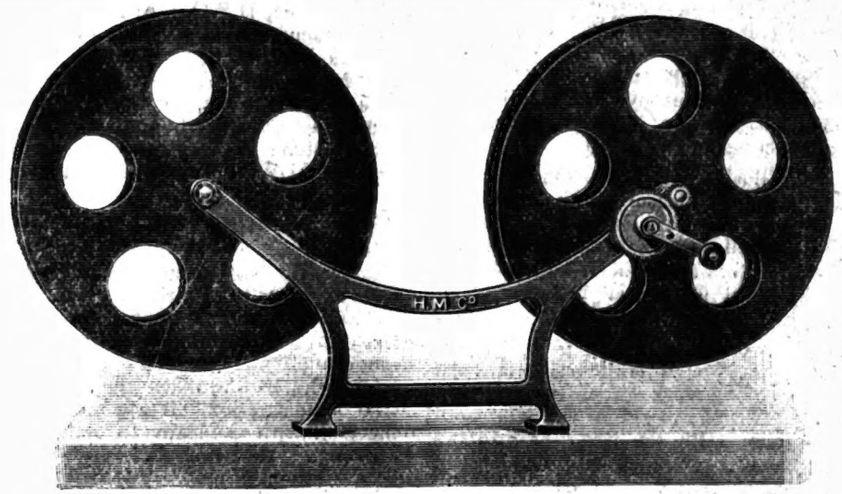

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Round the Provinces.

Mr. Waller Jeffs is showing Giants and Pygmies of the Deep, at the Curzon Hall, where Diabolo Nightmare is also a great success.

All the men, women and children in the Malton Workhouse recenly paid a visit to Mr. Randall Williams' picture show, at his invitation and a vote of thanks was passed to Mr. Williams by the Board of Guardians.

Poole's Myriorama has been on exhibition in the Round Room, Rotunda, Dublin. The bioscope shows mainly a good series of panoramas and foreign scenes, in harmony with the general nature of the entertainment.

Excellent business continues to be done at the Hull Circus, where the management are finding their policy of constantly changing the program a popular one. The latest pictures shown include Tunny Fishing and Two Orphans.

At the Town Hall, Huddersfield, the Paris Modern Theatre Co. has paid a very suceessful visit with a good selection of pictures. The leading features are The Life of Christ, Canada, Short-Sighted Cyclist, Jim's Apprenticeships, and The Electric Belt.

At a meeting of the Saltburn Urban Council, an application was made by Mr. William Murphy for permission to give a kinematograph exhibition during Whit Week on the lower promenade. The application was granted, and Mr. Murphy was asked to pay £5 in advance.

The People's Palace, Swansea, is a fine example of the enterprising picture show which is reaping the reward for giving a good program. The Village Doctor, Incendiary, Gypsy's Warning, Tommy and the Glue Pot, Why the Typist was Tired, and The Mill Girl were shown this week.

Portsmouth has always a welcome for a good picture entertainment, and Mr. Ralph Pringle has packed the Victoria Hall since he opened there. This week's program is a new one, with the exception of The Thaw Case, which is retained on the bill. "Lost in the Alps" is very popular.

On the conclusion of the successful season at the Colston Hall of Mr. Ralph Pringle's Animated Pictures, the members of the choir who have for three weeks been singing in connection with The Life of Christ, presented Mr. C. A. McGuire, their conductor, with a silver-mounted pipe, in token of their appreciation of his work.

The success which attended the first visit of the New York Animated Picture Company to Edinburgh, has, on the second visit, been continued, and the securing of comfortable accommodation for all is a difficulty which has had to be faced. A complete change of program and tragedy is given at the Grand Theatre. The films include Genevieve, Struggle for Life and Liquid Electricity.

Judging by the enthusiastic audience which assembled in the Public Hall, Preston, the return visit of Pringle's Pictures to the town is likely to be exceptionally successful. The Chronomegaphone, with Harry Lauder's songs is the headliner of the bill and there are a number of good variety acts in addition to the pictures—which include When the Devil Drives and Liquid Electricity.

Mr. Sydney Carter's New Century Pictures opened for a second week at the Mechanics' Institute, Bingley, on Monday, and judging by the attendance the show has lost none of its popularity. The singing pictures by the chronophone are very popular. The Church Parade, from the Catch of the Season, was particularly well received. Among the films were Coventry Pageant, Scenes in Ireland, Reign of Terror, Tommy Atkins, and Curfew Shall Not Ring To-night.

We have also received a program of Mr. Carter's entertainment at the Provident Hall, Rochdale. Here a good selection of films includes Reedham Boys' Drill, Poor but Honest, Fatal Sneeze, Unskilful Skater, Dumb Sagacity, Poor Little Mites, Milkman's Wedding, King on the Dreadnought, Children's Reformatory, Stolen Pig, Wipe Your Feet, Bobby's Birthday, Absent-Minded Man, Going to Switzerland, and Jim's Apprenticeships.

The 29th week of Mr. Duckworth's exhibition at the Central Hall, Colne, began on November 11th, when the following program was presented Sham Beggar, Remember the Fifth of November, Burglary by Motor, Tommy's Box of Tools, Mr. Brown Leaves Home, Animal and Bird Sagacity, An Unpleasant Legacy, Purchasing an Automobile, Getting Rid of His Dog, Her Rival's Necklace, Charmed Umbrella, Amateur Boxer, Fan Making in Japan, and Disintegrated Convict. Mr. Duckworth informs us that business continues to be good.

The second of the season's series of popular concerts promoted by the Aberdeen Corporation was held in the Music Hall last Saturday. The chief honours fell to the kinematograph exhibition of Messrs. Walker & Co., whose catering in this direction has always held a high place. With a large screen, and the latest and most up-to-date appliances for showing the films, it is not to be wondered at that this firm should hold such an envied position in the world of amusement.

Despite the fact that there were several counter attractions, and that the weather was indifferent, there was a large audience at the Assembly Rooms, Bath, when the St. Louis Animated Picture Co. entered upon the second and last week of their visit to the city. Dumb Sagacity was greeted with loud applause. With the Channel Fleet, The Oxford Pageant, and The Adventuress were also shown. In addition several good turns are presented by the Chronophone, and Gus Elen's latest success, Wait till the Work Comes Round, and a scene from The Little Michus were loudly applauded.

The Urban Scientific Films.

Last Thursday at the Middlesex Hospital an eminent London specialist give a demonstration of various phases of gait and tremor common in certain diseases, by means of films secured by the Charles Urban Trading Co. On the same day, the same company gave a demonstration at the Bath Assembly Rooms, before the doctors and nurses of Bristol and Bath. of the same subjects with the addition of the operative surgery films recently noticed in these columns for the benefit of the Lansdown Hospital Bath, Afternoon and evening displays of Urbanora scientific subjects were also given. All these demonstrations and displays are arranged by the Charles Urban Trading Co. with the object of furthering the mission of the kinematograph in science and education in which direction, it is unnecessary to point out, they have done valuable work.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us if they would mention the fact when writing to the makers.

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Extra for colouring, £7 net. Supplied in colours only.

Tommy the Tinpot Hero.
No. 622. Length 435 ft. Price £7 5s. 0d. net.

Saving the Colours.
An episode of the Franco-Prussian War.
No. 1677. Length 605 ft. Price £10 1s. 8d. net.

Oh! That Cat!
No. 610. Length 236 ft. Price £3 18s. 8d. net

The Village Doctor.
No. 1689. Length 605 ft. Price £10 1s. 8d net

All for Nothing.
No. 595. Length 265 ft. Price £4 8s. 4d. net

From Forest to Fireside

The Making of "Lloyd's News."

Felling of the trees in the Norwegian Forests—Making paper from the wood pulp—Setting, printing, folding and delivering a complete copy of the paper-

Stereoscopic Quality Throughout.

Approximate length 1200 ft. Exact length and price on application.

The Fisher Girl's Wooing.
No. 1687. Length 400 ft. Price £6 13s. 4d.

Life in a Flat.
No. 1690. Length 625 ft. Price £10 8s. 4d.

The Smuggler's Wife.
No. 1685. Length 360 ft. Price £6 0s. net.

NEW CLARENDON. FILMS.

An Anxious Day for Mother.
No. C158. Length 335 ft. Price £5 11s. 8d. net

Watch Me.
No. C159. Length 595 ft. Price £9 18s. 4d. net.

NEW NORWOOD FILM.

The Gamekeeper's Dog.
No. N55. Length 460 ft. Price £7 19s. 4d. net.

Oxygen obtained in Five Minutes from "OXYGENITE."

A New Product. No more Bungling with Old and Slow Methods.
See our "purely English" Pantomime Films before ordering elsewhere.

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The Law of Copyright in Kinematograph Pictures.

Paper read before the Members of the K.M.A. by

WILLIAM JAGO, F.I.C., F.C.S., of Lincoln's Inn, Barrister-at-Law.

Taken very briefly the following is apparently an accurate description. The Author selects a subject, an essential of which is that it shall be in motion, and takes a series of photograph negatives of this in rapid succession. By the application of photographic processes, one positive on a transparent medium (conveniently called a film) is prepared of these negatives. This positive is placed in a lantern and an image of the first series is projected on a screen. By a mechanical process the image of the first picture is replaced by the second and following numbers of the series which are similarly projected so as to consecutively occupy the same place on the screen in rapid succession. The result is a realistic representation of the subject apparently in actual motion. This representation is an exhibition which may be simultaneousty witnessed by a large number of people.

Up to the completion of the positive film we have been engaged in making a photographic picture or series of pictures. Here let us see what the words are of the operative section of the Fine Arts Copyright Act which apply to our case.

"The author.....of every original.....photograph .....and his assigns shall have the sole and exclusive right of copying, engraving, reproducing, and multiplying..... such photograph, and the negative thereof, by any means and of any size for the term of the natural life of such author and seven years after his death.

"Nothing herein contained shall prejudice the right of any person to copy or use any work in which there shall be no copyright, or to represent any scene or object, notwithstanding that there may be copyright in some representation of such scene or object."

Provisions are also contained for deciding the ownership of the copyright in case the negative is sold or was made to some previous order for a valuable consideration. The copyright does not remain in the author, nor does it vest in the vendee or assignee unless at the time properly assigned in writing. Unless, therefore, there is such formal assignment, the copyright is entirely lost and no longer exists. The Act goes on to say:—

"There shall be kept at the Hall of the Stationers' Company.....a book intituled The Register of Proprietors of Copyright—in .....photographs," wherein shall be entered a memorandum of every copyright to which any person shall be entitled under this Act, and also of every subsequent assignment of any such copyright; and such memorandum shall contain a statement of the date of such agreement or assignment, and of the names of the parties thereto, and of the name and place of abode of the person in whom such copyright shall be vested by virtue thereof, and of the name and place of abode of the author of the work in which there shall be such copyright, together with a short description of the nature and subject of such work, and in addition thereto, if the person registering shall so desire, a sketch, outline, or photograph of the said work; and no proprietor of any such copyright shall be entitled to the benefit of this Act until such registration, and no action shall be sustainable, nor any penalty be recoverable in respect of anything done before registration."

It will be seen that two most important precautions are necessary. The copyright must be registered, and any transfer of the property in the photograph must be in writing. The Act proceeds:—

"If any.....person, not being the proprietor for the time being of copyright in any.....photograph, shall without the consent of such proprietor, repeat, copy, colourably imitate, or otherwise multiply for sale, hire, exhibition, or distribution, or cause or procure to be [so done].....any such work or the design thereof, or knowing that any such repetition, copy or other imitation has been unlawfully made, shall import into any part of the United Kingdom.....or sell.....let to hire or exhibit.....or offer for sale, hire or exhibition.....such person for every such offence shall forfeit to the proprietor of the copyright for the time being a sum not exceeding ten pounds; and all such repetitions, copies, and imitations.....and all negatives of photographs made for the purpose of obtaining such copies, shall be forfeited to the proprietor of the copyright."

Applying the foregoing legal principles and enactments to the production of our film, there is first the subject. Subjects may be divided into two classes, of which one includes public events of general interest—for example, a royal procession. There can be no copyright in such a subject. If A sets his kinematograph camera at a corner of the street, he cannot prevent B also setting up his camera at his, A's, side, and taking a precisely similar picture. But A having taken his picture, B may not copy A's picture: in the words of the judgment by Justice North already quoted, "if his neighbour wants to be on the same level with him he must incur the same labour and trouble. Any persons may, in fact, go independently to the same common source and obtain similar pictures, but no person may obtain his by the short cut of simply without authority copying another's picture.

But the subject being admittedly common, considerable difficulty may arise in satisfying the Court that an alleged copy is really an infringement of the plaintiff's picture and not an independent production. General resemblance is not sufficient. In *Kenrick & Co. v. Lawrence & Co.* (25, Q.B.D. 99, 104), Mr. Justice Wills said, "It may well be that something special in the way of artistic treatment even of this simple operation, which must be performed by every person who records a vote [the act of making a cross] if it existed, might be the subject of copyright. . . . It may also be that even the coarsest, or the most commonplace, or the most mechanical representation of the commonest object is so far protected in registration that an exact reproduction of it, such as photography, for instance, would produce, would be an infringement of copyright, But in such a case it must surely be nothing short of an exact literal reproduction of the drawing registered that can constitute the infringement. . . . The copyright must be confined to that which is special to the individual drawing over and above the idea. . . . copyright for the subject [which is common] cannot be supported."

Another class of subject is that in which the author designs and builds up his subject and then kinematographs it. In such case, the design being original, no one else may produce the same picture by himself reproducing and building up the subject and independently kinematographing it. This principle is well illustrated by the Irish case of *Turner v. Robinson* (1860. 10 Ir. Ch. 121.510). There Turner exhibited a picture of the death of Chatterton. The defendant saw it, and from recollection built up the subject in his studio and made a stereoscopic photograph of it. An injunction was granted against the defendant. In the course of the judgment it was said, "The stereoscopic slides are not photographs taken directly from the picture, in the ordinary sense of copying; but they are photographic pictures of a model itself copied from, and accurately imitating in its design and outline the petitioner's painting." The whole act was declared to be illegal.

To be continued.

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New subjects head the list in each case. Firms not included should send particulars.

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The Ghost Story	230	,,
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Fountain of Youth	375	,,
The Baby Elephant	425	,,
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Two Thousand Miles without a Dollar	430	,,
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The Lodger had the Haddock	295	,,
The 5.30 Collection	250	,,
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Some of our Relations	130	,,
Stolen Fruit	280	,,
The Adventures of Maud	440	,,
Early Birds	550	,,
Oh! that Hat	325	,,
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Quit Ye Like Men	365	,,
He Wasn't Engaged at the Office	160	,,
The Rev. Father Bernard Vaughan Delivering one of his Remarkable Sermons	156	,,

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The Brigand's Daughter	670 & 806	,,
Orange Peel	245	,,
After the Fancy Dress Ball	345	,,
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Walturdaw Co.

German Emperor at Portsmouth	245	,,
Interrupted Outing	347	,,
The New Arrival	316	,,
Roller Skate Craze	275	,,
The First Quarrel	330	,,
Canadian Settler	575	,,
The Belles of Japan	140	,,
Guy Fawkes	355	,,
The 5th of November	245	,,
The Anarchist and his Dog	245	,,
The Silvern God	270	,,
Champion Men Wrestlers of Japan	(about) 200	feet
Farrier's Daughter	765	,,
The Onion Fiend	470	,,
A Brother's Sacrifice	705	,,
The Locket	750	,,
Aunty's Motor Bike	250	,,
"Lusitania" at Liverpool	(about) 200	,,

R. W. Paul

Boy Bandits	480	,,
The Amateur Paper Hanger	287	,,
Pity the Poor Blind	107	,,
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,
My Lady's Revenge	520	,,
The Tale of a Mouse	155	,,
The Bothered Bathers	275	,,
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An Obliging Gentleman	220	,,
Wrongfully Accused	430	,,
For Love of a Smuggler	575	,,
The Grave of a Warship	485	,,
The Apple of Discord	240	,,
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An Awkward Situation	405	,,
The Athletic Daughter	390	,,
The Stolen Cycle	250	,,
Remember the Fifth of November	535	,,
Travelling on the Cheap	340	,,
Travelling Bed	335	,,
Father buys a Garden Roller	580	,,

Review of Latest Productions.

Hepworths' have another seaside film this week, called The Heavenly Twins, and illustrating the pranks of two girls who elude their nurse and make the most of a short spell of freedom. They first stop outside a top shop and eagerly handle everything which attracts their notice. An old gentleman stops and tells them to take what they please. The children immediately take advantage of this offer and take down a number of articles for which the old man settles. With a girl on each side of him the old chap then walks off. Leading him to the stone parade just above the beach they play a number of pranks upon him, finally pushing him on to the beach and jumping down after him. Next they ask him to sit down in the usual lounge chair. One of them lifts the support as he endeavours to do so and brings him heavily to the ground. They then drag him along to the donkeys and persuade the old chap to mount with them. All goes well until unluckily the old chap drives his donkey into a barrow of goods, sending everything all over the place. The children's nurse comes upon the scene at this stage, and the old gentleman frees himself and dashes off with the girls. Getting into a boat, the three order the sailor in charge to row them out to sea, but they are quickly followed by nurse, a policeman and others, who soon catch them up, and order the young children to get out into their boat, afterwards sinking both man and boat in the water.

Hepworths' have also a "bad boy" film with the title Johnny's Gun. A boy on his birthday receives a gun and bow and arrows as birthday presents. His first efforts at shooting are made in the garden towards a maid who is just about to set tea before two ladies. A shot in the back makes her drop the tray of tea things. The boy next fires at a cat.

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Thinking her husband is engaged in an intrigue with another woman named Flossie, she lays in wait for him with a golf club, and immediately he re-enters the office she emphasises her opinion of Flossie and his conduci with the club. The poor man has not a chance to explain until the virago is quite exhansted, when he shows her the paper and ruefully explains to his violent sponse that it was "only a Limerick."

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much to the disgust of a lady who makes her appearance on the scene just as the youth is rejoicing over his prey. The good lady's loud weeping calls forth a number of neighbours and friends, who all vow vengeance and tear after the little wretch. The boy, quite enjoying the pursuit, races off and stirs up further trouble for himself by shooting at a number of young girls engaged in pegging clothes on to a line. Upon their resenting his conduct he attacks them one after another, and pulls down the line. The furious girls join in the chase after him, and the youth is pursued by a large crowd of girls. His capture is almost imminent when he is able to make his escape by clambering over a high wall; the females, although not daunted, taking a considerable time in helping one another up. A class of young girls, being taught by their mistress under the fresh air system, in the garden, is then suddenly upset by the youth, who bursts in upon them with his gun and a kite which he drags after him. At once the class is in an uproar, and when a large gathering of la lies crowd around with yells of vengeance, they all join in the chase. The youth leads them a pretty dance over hedges and through numberless other difficulties, and yet is unable to shake them off. His last resource is to go down by the side of the river where a large number of cows are grazing, and racing through the herd he drives them back upon his pursuers, who at once turn tail and return as fast as their legs will carry them.

The visit of the German Emperor has made this a busy week for a number of the leading firms. At Portsmouth, the Urban, Gaumont, Warwick, and Walturdaw Companies were all represented and all appear to have secured good results. Several also put in an appearance at Windsor, but here the fact that it was close on five when the Kaiser arrived, combined with the unpleasant weather, made the taking of a picture an impossibility. We understand that a quite unusual demand has been felt by these pictures, considering their purely topical interest. The Warwick Co., informs us that the whole staff was kept busily at work through Monday night and up to nine o'clock Tuesday morning, and the experience of the other firms is much the same. The Alhambra, Empire, Palace and Hippodrome all showed pictures on Monday evening and Jeape's Graphic also put a copy on at one of the halls they supply. By the time the WEEKLY is published it will be known if the weather has permitted the securing of a film of the Kaiser's visit to the Guildhall. If circumstances are favourable an attempt will be made by all the firms which were represented at Portsmouth. With such a number to select from it should not be a difficult matter for the most fastidious exhibitor to obtain a suitable film of this occasion.

A good dramatic film always recommends itself to film buyers and when a subject of this class has in addition all the attractiveness belonging to a travel film, it is likely to please the exhibitor no less than it will certainly do his audience. These subjects are unhappily not so common as they might be, many a subject possessing a good plot being ruined to our idea through being enacted iu uninteresting surroundings, but this week a good example has been shown us by the Urban Co., with the title "For Love of a Smuggler." The action of this story takes place amidst some of the most delightful coast scenery it is possible to imagine, and we have not the slightest doubt that if the characters were eliminated altogether, it would be a great success as a spectacular film pure and simple. As it stands, it is in our opinion the film of the week.

The subject opens at a coastguard station on the rocks. The guard take cover as a man approaches who is known to be a smuggler. The latter is in the company of his sweetheart and the two are clambering over the rocks to a boat, when the coastguards catch them up. A struggle ensues in which several guards are brought down, but the smuggler, though he reaches his boat, is also severely wounded. His sweetheart observes his plight and swims out to his assistance and they manage to bring the boat to shore. Here they are noticed by an old man, whose son is one of the coastguards, and he quickly apprises the latter that the quarry is within reach. A large party is summoned from the barracks and sets out to capture the smuggler, whom they track to the girl's home. Another beautifully managed scene shows them bursting in, after overcoming the girl's father, and capturing the smuggler and his sweetheart, though not before a very realistic struggle has taken place. They are confined in barracks and a sentry placed outside the window, but while the latter is at the end of his beat succeed in forcing the window and escaping. Another well worked up chase follows. This time the two get away in the boat and the guards follow in a cutter. The latter quickly overhauls the rowing boat. but the man and girl escape by running into shallow water where the sailing vessel cannot follow. On shore they part, and while the man goes off to hide, the girl brings the film to a dramatic conclusion by dogging the old informer along the cliffs and at a suitable moment, pushing him over, the conclusion showing the body tossed hither and thither by the tide.

In The Old Cashier's Loyalty, the Urban Co. have a rather more sentimental theme, and this also is worked out with great ingenuity, the difference between this and the subject already mentioned being that while the latter depends on natural scenery for a good deal of its effectiveness, the former is mainly noticeable for its staging and for the impressive acting of the chief character. This is an old cashier to whom we are introduced as he takes a cheery breakfast preparatory to setting out to business. The following scene shows the the old man's employer and his son at home. The young man asks for money, and yielding after remonstrance, the father summons the cashier and gives the youth notes from the cash-box. The cashier then set out to lunch, to be assaulted on his way back to the officer by half a dozen garotters. His employer's son comes up in time to rescue him, and helps him back to the office, where, shaken by his rough usage, the cashier drops off to sleep. The son takes advantage of his unconsciousness to steal his keys, open the safe and abstract some notes, which the next scene shows him quickly losing at the card table. The cashier recovers consciousness to discover his loss, and to be charged with stealing the money, and, although he has found the son's glove in the waste-paper basket, says nothing. He is discharged, and sells up his furniture in order to restore in part the money he had never taken. This is refused, and the old man is reduced to begging alms in the street. Here he is seen by the son, who is struck with remorse and confesses to his father. The two hurry round to the garret to which the old man has been reduced, and arrive to find that the doors and windows have been closed and that the old man is lying senseless on his bed from the fumes of a charcoal fire. They bring him round with some trouble, and quickly convince him that there is no necessity for suicide, and the final scene indicates that the old man has forgiven everything and is once more happy in his old position.

The Piker's Dream (Vitagraph) is a subject of a class which this company make very often and very effectively. It opens in an opium den, where the hero lies senseless from the drug. Pleasant dreams visit him, and in fancy he alights from a train and makes his way to a race course, on his way finding a pocket-book with £20 in it. On the course he meets a tout with a bottle of wonderful mixture which, when applied to a horse, causes him to fly around like lightning. The horse thus treated is a rank outsider, but, convinced by what he has seen, the hero puts all his money on it, and the 1,000 to one chance comes in first and enriches the piker to such an extent that he has to get a wheelbarrow to hold the money. With part of this he buys a motor and rides away in state, and in the subsequent scene is shown entertaining a number of "chorus ladies" at a restaurant. In the middle of a dance which these beauties indulge in for his delectation, however, the scene fades away, and the hero awakes to find himself in the opium den.

The Walturdaw Co. have two new films of a comic nature, both of the chase variety. In An Interrupted Outing we see two young men, each with a wench, setting out on a picnicing trip. They select a suitable spot near to a sheet of water, and after the food has been prepared go off for a bathe. Two tramps then appear, and much of the food disappears before the girls return and fetch the men from the water. The tramps take to their heels, and hastily dress in the bathers' clothes. An exciting and amusing chase follows, and the weary Willies are at last captured and suitably punished by a ducking in the water. In The New Arrival the chase is after an anxious husband, who has been sent for a doctor in a hurry, for reasons sufficiently indicated in the title. He upsets everybody on his way to the doctor's, and after dragging that person forcibly from his house, stiill more on his way back.

The beginning of All for Nothing (Gaumont), shows a watch of the "half crown" order displayed for sale in a hawker's hand. The Jew is selling his cheap jewellery at a railway station exit. He gets a customer who is well pleased with the trash he has bought, and displays the showey chain on his vest. It there attracts the attention of a hungry vagabond, who grabs the watch and chain and bolts with them. A hot chase follows, and, finding that he cannot escape, he flings himself over the cliff, where—as the ending title tells us—he is beyond the reach of the law.

One of the Gaumont films is "Oh! That Cat." In the opening

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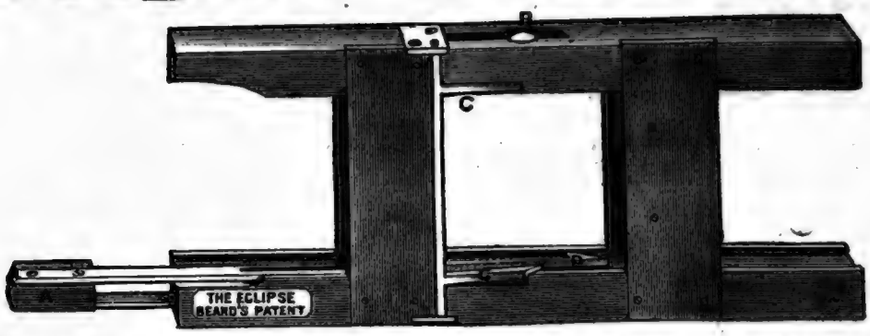

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scene, the cat's master is sitting in his garden and suddenly notices the terrible havoc which pussy has made amongst his flowers and shrubs, and makes up his mind to rid himself of the cat. He shuts her in a wicker basket, and steals from the house. A gentleman of the tramp order grabs the basket and bolts. In his efforts to escape with his treasure, he collides with sundry harmless people, who immediately set up a chase. The chase is brought to an end by the arm of the law, and the would be possessors fall on to each other, when the policeman takes the cat's body from the basket.

"The Village Doctor," also of Gaumont make, is a dramatic picture. It opens in the Doctor's consulting room. Several patients enter, the last one a somewhat shady looking man whose illness is merely a pretext and who takes stock of the contents of the room. In the second scene, at night, the Doctor is decoyed from home on a false summons to a sick bed. After he has gone the man of the first scene enters the house and ransacks it. He tampers with the medicine chest and finds a bottle of beverage. He drinks the contents, and sinks senseless in a chair. In scene three, the Doctor is stunned. His assailants carry his body down to the river and fling it in, but he is rescued on the other side by soldiers. In scene four, the burglar recovers his senses and stealthy makes his way to the nursery where the Doctor's baby boy lies sleeping. He stands with uplifted blade to kill the child when his attention is arrested by a subdued footstep. Unknown to him it is a confederate returning to warn him that danger is at hand, but he, thinking it is an enemy, leaps on the man. A struggle ensues and the would be friend receives his death blow from his confederate. The return of the Doctor follows, and the capture of the assailants concludes the picture.

The latest newcomer to Cecil Court is the Nordisk Films Co. This concern is located at No. 18, and, under the direction of Mr. O. Olsen, seems likely to find a good market for its films, which, judging by two shown us, are of a good photographic quality. Owing to the fact that Nordisk film have not been previously sold in England, the company have a stock of some twenty-five subjects in hand. Among these is the Lion Hunt picture, the taking of which brought the company into collision with the Copenhagen police recently.

The Lion Hunt is a rather lengthy subject (705 ft.), and we question if it will altogether commend itself to English audiences. It is, however, well worth inspection There are a number of incidents before the lion hunt proper is reached, glimpses being given of a hippopotamus, zebras, ostriches, etc. The main feature of the film is the bringing down of a horse by one of the lions. The scene comes to an abrupt end with the animal's leap, and possesses few of the objectionable features which we had been led to suspect, though the incident is not one likely to make an appeal to audiences over here. After this we have the shooting of the two lions illustrated, and the film concludes with a portrait of the two hunters and the skin of one of the beasts. A film more likely to be a success here is the same firm's Anarchist's Mother-in-Law. This is a really good comic, and a very clear photograph. Details will be published next week.

As we go to press, information comes to hand that the Urban Co. have secured a capital picture of the Emperor of Germany's visit to the Guildhall. Mr. Mackenzie put in an appearance at the Guildhall at about eight o'clock, and was able to choose his own position, and other representatives of the company had good positions on the route. The Warwick Trading Co. were also at the Guildhall at an early hour and we understand that Mr. Bromhead, of the Gaumont Co., was also out at the head of his staff.

Though Mr. Waller Jeffs has made the top of Suffolk Street more brilliant by displaying his own name in illuminated letters over the door-way of Curzon Hall, I often think, says a correspondent of the *Birmingham Owl* all that he needs to do to secure an audience is to open the gates of a principal entrance, cry out "I'm here!" and dispatch a messenger to his printer's for another truck load of overflow tickets. For really the popularity of his undertaking is more than usual: it is without precedent in Suffolk Street, though the hall has harboured many good shows, and entertained I should not care to say how many people, Just think of it—with the exception of the pantomime season, and a very brief holiday in July, the new Century Pictures run right through the year, and had we a hall which he had not to vacate for a dog or other shows, I verily believe this Nestor of the bioscope would, like the theatres, know no intermission save to give the building a wash and brush up in the dog days.

Special Subjects for Christmas.

Those who have not yet placed their orders for films for the Christmas season would be well advised to inspect Gaumont's forthcoming productions, which are quite a new thing in Christmas films. One of these is "The Pied Piper of Hamlin," founded on Browning's poem, and another "The Water Babies" (Kingsley). These pieces have been read by every grade of English society, and are so popular and well known that no "boosting" on the part of the showman should be necessary to make them go. Being purely British, both in origin and manufacture, too, their superiority to similar productions so obviously French is apparent.

The Illusion of Life.

The Gaumont Co. are to be congratulated on having obtained such famous stars as Victoria Monks and Harry Lauder for their Chronophone Artistes Series. Expressions of approbation are heard everywhere where these pictures are shown. Even the artistes who posed for the films express surprise at the illusion of life, and voice their approval in saying that the chronophone pictures substantially enhance their popularity. The very novelty of the thing is irresitibly appealing, and arouses the greatest excitement wherever Harry Lauder or Victoria Monks is billed to appear by chronophone, frequently at places miles away from the spot where they are in the flesh. When sitting in a crowded house and intently watching and listening to the artiste, it is easy to imagine that it is is the real flesh and blood instead of an exceptionally clever illusion. A somewhat remarkable instance which bears out the appropriateness of the term—the illusion of life—as applied to the Gaumont chronophone, occurred a few days ago at one of the chronophone shows run under the management of that genial and popular impresario Mr. Walter Hook. During the performance a certain well-known artiste was thrown on the screen, and a creditor of his who was in the audience took the illusion for the reality, and believing him to be in a position where he was getting a princely salary, served a garnishee order on the illusionary artiste through Mr. Hook's company, and it required some quarter of a hour's persuasion and an actual demonstration of the fact that it was not the artiste but only his picture which appeared on the screen, by Mr. Hook, to convince the creditor, who made so sure of having got his man, that he really had made a mistake. This statement may appear somewhat exaggerated, but the genuine legal garnishee order are in the possession of Mr. Hook and may be seen upon application.

A Magazine Slide Carrier.

F. C. Edmonds, Lindsay, Ontario, Canada, is the patentee and manufacturer of a magazine slide carrier. The features claimed for it are instantaneous change of slide, no blank or movement seen on the screen, minimum handling of slides and giving the operator more time to attend to light and focussing. It is highly recommended by those who have used it.

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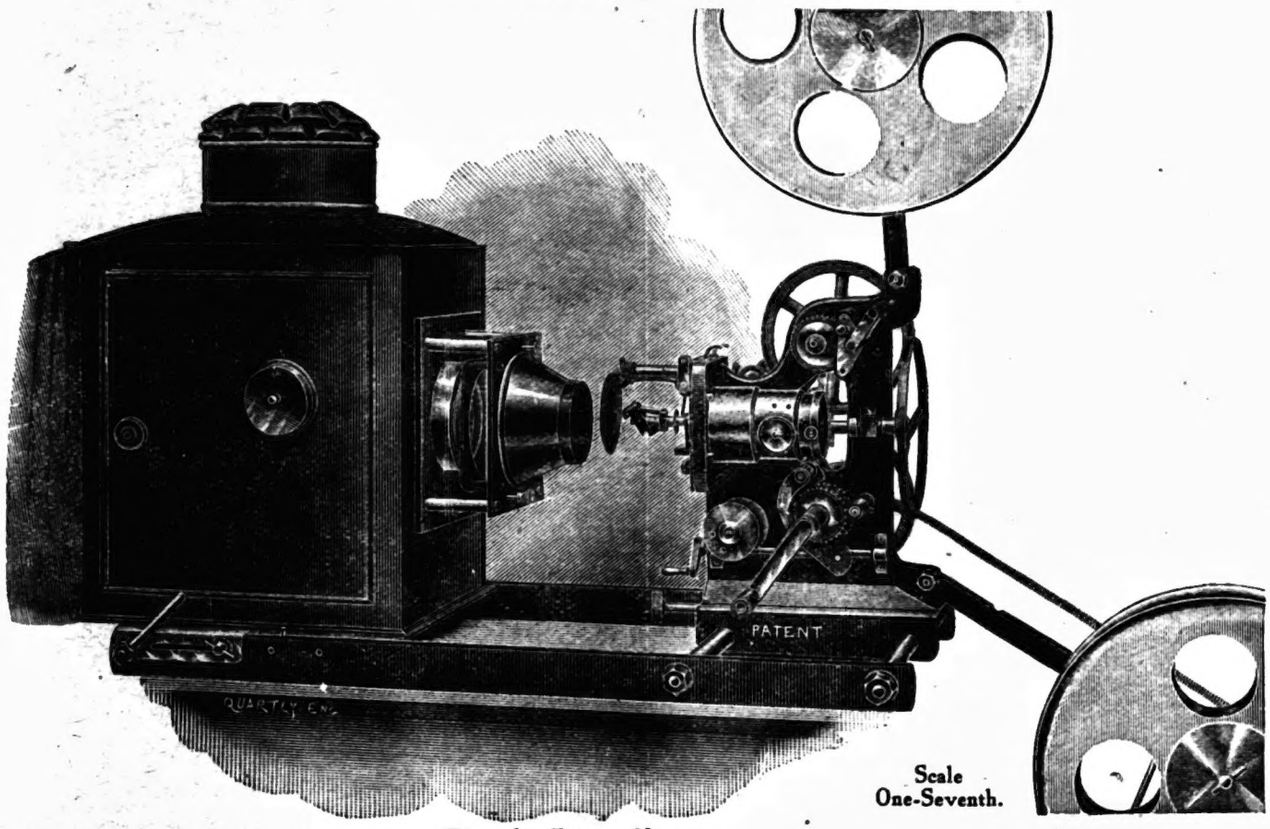

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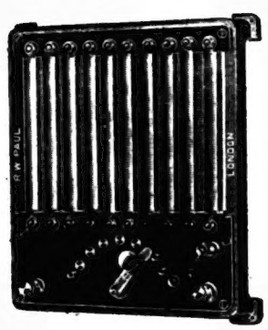

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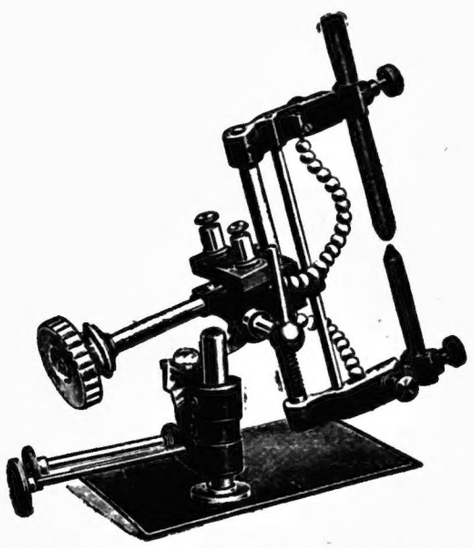

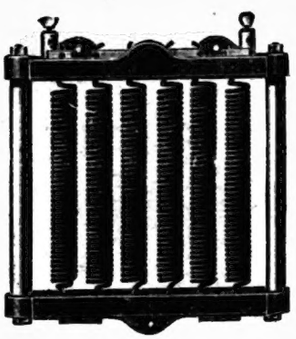

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